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18 King's ave

Clapham Park

LONDON S W 4

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The morland gallery 1792, See Newp. Cutt. 1. ~~1~~ 2

Morland notes, in Newp. Cutt. :-

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M. B. A.

M. B. A.

For ^{the} Morland Gallery see

The Times 1805, 22 May, 2d

25 " 3d

31 " 3c

5 June 30

20 July 3b

4 May 2d

Sale 1806

22 " 2d

1806 8 March

2d

5 April 3b

28 April 3b.

Morland Sale Cat. at S.P.M.

Stone of Bishopsgate St. Stanley April 22, 1876

W. Mercer

Farebrother March 10, 1809

Shelley's Cat.

March 23, 1809.

MORLAND GALLERY.—That splendid COLLECTION of ORIGINAL PICTURES, which have for three seasons past been publicly exhibited at Mrs. Macklin's Great Room, No. 39, Fleet-street, and where they will be SOLD by AUCTION, by PETER COXE, on THURSDAY, May 7, and following Day, at Twelve o'clock, embraces the whole range of that highly-esteemed and original Master's great art, the late Mr. George Morland, in subjects of every description that could do honour to his pencil. This truly valuable and most important Collection of Original Paintings is the property of a Gentleman, who has made the selection with the utmost care and judgment, and who, in his zeal for the honour of the British School, and love for the Arts, having first gratified the public with the sight of this rich assemblage for a long period, ultimately offers them up to sale, with the view to enrich the cabinets of the skilful collectors, by thus presenting before them, for their choice and purchase, the best productions of this great Master's incomparable pencil, in the highest state of preservation and beauty.

May be viewed three days preceding the sale, when catalogues may be had, at 1s. each, on the Premises; and of Mr. Peter Cox, 33, Throgmorton-street. M. B. A. 4/4/1807

CELEBRATED MORLAND GALLERY.

To be Sold by Auction by Mr. CHRISTIE,

At his Great Room, in Pall-Mall, on Saturday next, at Twelve o'Clock,

THE genuine and much-admired COLLECTION of
PICTURES and DRAWINGS by that esteemed Artist G. Morland, and
others; amongst which will be found a Number of very capital Subject for
Prints, and most of the chef d'OEuvres of his inimitable Pencil, also two very
capital Subjects from the History of England by Brown, and the celebrated
Picture of the Death of the Poet Chatterton by Singleton, with many others;
the superior Excellence of which the Publick are too well acquainted with to
need any Encomium. May be viewed two Days preceding the Sale, when Cata-
logues may be had in Pall-Mall. *June 4. 1793.*

10.100.100. /06.
Mortland Gallery
Macklin's A Great Room

DESCRIPTIVE CATALOGUE,

Street WITH Street

Remarks

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ON THE

LEADING BEAUTIES

OF THE

PRINCIPAL PICTURES.



LONDON:

PRINTED BY C. AND W. GALABIN, INGRAM-COURT.

(Price Sixpence.)

1805.

THE
CATHOLIC

LIBRARY

OF THE

DIocese of

ST. LOUIS

MISSOURI

A D D R E S S.

Non fuit minoris Simplicitatis quam Artis. — PLIN.

AT a period when the arts and sciences seem approaching to perfection, and the taste and genius of the nation becoming more refined by a universal patronage and admiration of the liberal arts, it was thought that the exhibition of the productions of one of our countrymen might be peculiarly grateful.

The works of Mr Morland have fallen into the hands of a few connoisseurs; among the number, the proprietor of the present collection has, for his own private gratification, employed unwearied attention in selecting and purchasing his best and most valuable compositions, without even having seen or known the artist; he confesses himself to have been an enthusiastic admirer of his productions. His merit has long been concealed, and the public prevented from paying a tribute of respect to the memory of an artist whose genius and originality have done honour to their country. The catalogue of the present gallery, containing nearly *one hundred* of his most excellent paintings, has been drawn up rather to assist those whose attention has never been turned

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to the graphic art than as a critical work. The taste of an artist or an individual, refined by education and the study of the best models, requires no direction: to the former, independent of its imperfections, it may prove of some service; to the latter, it is undeserving of notice.

The style and genius of Morland ought not to be dismissed without some few remarks. His talents were peculiar and powerful, his style perfectly original; furnished with a strong and copious fancy, he enriched his subjects with a variety of new and original images, which he painted from nature. Whatever he once impressed on his memory time never effaced; and, after the lapse of years, he could delineate a scene, which he had observed and admired, with the utmost correctness. The characters (always English) are appropriate to the subject, the scenes he represented sufficiently diversified and pleasingly varied with wild and romantic beauties, and his minute attention rendered him particularly observant to the innumerable little circumstances that should be expressed in descriptions of nature. His productions, in point of colouring, generally possess great brilliancy and richness; he admitted many subordinate lights in his compositions, studiously avoiding that affectation of allowing but one mass of light, which has been censured in some of the best masters. To the objection that has been raised against Mr Morland, that he studied neither in the schools or from the productions of Italy, we may oppose, as strongly applying to this case, the opinion of Sir Joshua Reynolds upon the genius of Gainsborough. "It must be
 "remembered, that the style which he chose and so much
 "excelled in did not require that he should go out of his
 "own country for the objects of his study; they were every
 "where about him, he found them in the streets and in
 "the fields; and, from the models thus accidentally found,
 "he selected with great judgement such as suited his purpose."

" pose. As his studies were directed to the living world
 " principally, he did not pay a general attention to the
 " works of the various masters; but, it cannot be denied,
 " that excellence in the department of the art which he pro-
 " fessed may exist without them; that, in such subjects and
 " in the manner that belongs to them, the want of them is
 " supplied by natural sagacity and a minute observation of
 " particular nature." 14th Discourse.

A. T. P.

A CATALOGUE,

&c.

I. — COW AND CALF.

THE easy and natural position of the cow and calf is well delineated, and very judiciously relieved by the contrasted colour of the shed, together forming a very pleasing effect. — *On canvas.*

2. — SMUGGLERS.

The figures represented are of that hardy rough-hewn race that inhabit the coast, defying the utmost vigilance of government; and, labouring to secure their contraband trade, they are here landing their cargo. Grouped with great propriety, every individual is adapted to his action: the figure that appears raising a weight from the bottom of the boat, with his legs bared, which are distinctly seen through the transparency of the water, is expressed with uncommon boldness. The superior and commanding appearance of the chief, raised on the cliff, is equally deserving attention. — *On canvas.*

3. — TWO GUINEA-PIGS.

These portraits are finished in his best manner and colouring. — *On canvas.*

4. — A LANDSCAPE.

In the centre a boy holding a white horse, to the right some cottagers, between which and the rising ground, on the left, winds a road; the whole terminated by hills in the distance. — *On pannel.*

5. — A LANDSCAPE.

The romantic subject of this small picture is delightful; the figures easy, and the sheep beautifully disposed. It ranks among his best cabinet-pieces. — *On pannel.*

6. — TRAVELLERS BENIGHTED.

This is a unique picture of the artist, and evinces the strong versatile powers of his mind. The effect is chaste and beautiful: the happy disposition of the light, contrasted with the sombre appearance and depth of colour in the back-ground, is very fine; every touch conducing to the general effect. It displays a combination of beauties, which, if comparison could do honour to native merit, may be said to vie with many of the productions, in this style, of the best masters. — *On canvas.*

7. — LAND-STORM.

The artist has given us, what we rarely see represented on canvas, a summer-storm. In conception, composition, and colouring, it may be truly termed a picture of peculiar excellence. The scene is very happily imagined: the action of the horseman, who boldly faces the storm, and the pedestrian, shrinking from it, are the very effects of nature. The horses snuff the wind, the grass and trees are agitated to a degree that they appear in motion. The most spirited and just conception in this picture is in the representation of the sky. The clouds, loaded with water, seem ready to discharge themselves on the
neighbouring

neighbouring country. This is one of those striking and natural beauties that give so much truth and dignity to Morland's representations. — *On canvas.*

8. — FISHERMENS COT.

The figures faithfully delineate the characters they are intended to represent. The countenances of the fishermen at the table are particularly expressive. — *On canvas.*

9. — THE RUINS OF A HUT.

In the front, a group of figures passing over a bridge; in the perspective, a shepherd and his flock. The colouring is extremely verdant and rich: as a whole it is highly pleasing and spirited. — *On canvas.*

10. — BOYS THROWING SNOW-BALLS.

A woman and child returning home loaded, followed by their faithful companion. The interest of this piece is increased by the diversion of two boys throwing snow-balls at each other. A fine tone pervades the whole. — *On canvas.*

11. — THE CORN-BIN.

Nothing can be more happily executed than the whole figure and attitude of the white horse: his countenance and eye, and his pawing with his foot, strongly mark his impatience to receive his accustomed allowance of food. The artist has here given an anatomy of the whole animal so perfect as to be the subject of an excellent study. Nor must we lose sight of the other, who, though more passive, still betrays a characteristic anxiety. The interior of the bin is wonderfully fine, and the action of the men peculiarly appropriate. In short, it will scarcely be in the power of any man to give a more just and accurate

curate view of the inside of a stable. The white horse was a favourite one belonging to Morland, and was many years the companion of his eccentric journeys. The public have had an opportunity of admiring the beauties of this painting, which have been faithfully copied, in an elegant engraving, by Mr Smith. — *On canvas.*

12. — HAYMAKERS REFRESHING.

We have to regret, from the beauty of this sketch, that the artist never completed it. The drawing and outlines are considered as in the highest degree correct. — *On canvas.*

13. — THE PIGS.

One of Morland's excellencies as an artist consisted in his accurate representation of animals, and his reputation as a painter was highly established by productions of this nature. This painting is the most distinguished exhibition of the kind he ever produced; and, had his fame rested alone on this specimen of talent, he would still have been entitled to the celebrity he has acquired. Nothing can surpass the exactness of the two pigs: the eye seems to move, as though animated with life; the attitudes are natural and just; the outlines are boldly marked; and the bodies, from the effect of the shade, well thrown forward on the canvas. The accompaniments are most accurately and highly finished. As a whole it may, in this particular line of painting, be considered as a master-piece. — *On canvas.*

14. — SEDUCTION.

The conception and execution of this picture are both admirable. The skilful and varied forms of the trees, the colouring of the sky, which is distinctly seen through the mass of foliage, and the general glow that pervades the

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whole,

whole, are natural effects. In the characters the artist has displayed a greater power, — the expression of the human passions ; which is so strongly marked, that the countenances of the several figures furnish us with the narrative. In the seducer the outline and attitude convince us he is above the common class : his duplicity and persuasive adulation, “the infectious sigh and pleading look,” seem to be gradually subduing the simplicity, the fears, and the reluctance, of the female. The attentive and suspicious vigilance of age, ever mistrustful and anxious on account of the dangers and inexperience of youth, is finely depicted in the character of the old woman listening from the cottage-door. — *On canvas.*

15. — THE BARGAIN.

The subject is after the style of the Flemish school. The characters, a farmer and butcher, are completely English, marked with that independent and stern appearance peculiar to both. The harmony of colouring and contrasted light contribute to the great excellence of this composition. — *On canvas.*

16. — TRAVELLERS.

A beautiful upright picture. In the fore ground two travellers, man and woman, passing through a field ; to the right a tree, considerably agitated by the effect of a high wind. A spirited composition. — *On canvas.*

17. — SHIPWRECK.

Representing a storm, with a ship going to pieces against the rocks in the back ground. The figures on the left are touched with uncommon spirit and energy : the light brought on the water and summit of the cliffs is well contrasted

contrasted with the lowering and awful appearance of the sky. — *On pannel.*

18. — ALE-HOUSE DOOR.

Two peasants are regaling at the door of a cottage, and seem in earnest conversation. The figures are drawn with a force highly characteristic, and exhibit objects to be every day met with in the country. The rude workmanship of the table on which they are resting is truly natural. The fine, mellow, rich, and masterly, management of colouring, in this picture, ranks it among the choicest of his productions. — *On canvas.*

19. — THE DEAD PORKER.

The pig, having been scoured, is laid on the bench, and the butcher washing his hands of the blood. A carman waits for his load; while the children, crowding round, express their curiosity. In a subject so familiar the greatest attention has been paid to its execution: the pig drawn to perfection; the surrounding figures are judiciously disposed, and the countenances marked with proper interest; the colouring is extremely rich and brilliant; the composition is worthy of the highest merit. — *On canvas.*

20. — INSIDE OF A COTTAGE.

A scene familiar to every spectator. The figures are easy and characteristic; the colouring correct and chaste. — *On canvas.*

21. — SHIP-WRECK.

For pathos and effect this may be considered as the chef-d'œuvre of our artist. If the distresses of others can, in painting, awaken our sympathy and compassion, there are few spectators whose feelings will not be deeply affected

fectcd by the deliberate contemplation of this piece. In the back ground, the vessel, forced on shore, is represented dismasted, going to pieces, with a high surf dashing over her. The fore ground is occupied by a most interesting group: a few of the mariners, having deserted their vessel and taken to their boat, are driven on the rocks, the boat is bilged and the waters gushing through her sides. The appearance of the sailor holding the rope and the soldier is highly characteristic; the strongest affliction and anxiety is expressed in their countenances; the sorrow and concern of the soldier seem increased by observing the affectionate sensibility and regard of his dog. It perhaps is impossible to imagine a production more rich, correct, or replete with grandeur and incident; the clearing up of the sky giving an increased light on the fore ground, the tint and curl of the waves, and the broken billows rushing up between the cavities of the rocks, are truly natural representations which must have been observed by every person, and, in their forcible appeal to the feelings of individuals, carry a conviction of their beauty and merit. — *On canvas.*

22. — THE HUNT.

The foremost object, a man thrown and his horse taking into the wood followed by two huntsmen in full chase. The spirit given in the delineation of this subject is very great; the beauty of the perspective forms a delightful contrast with the broken surface of the fore ground and rich foliage of the wood. — *On canvas.*

23 — CATCHING MUSCLES.

This is highly finished and must be considered as one of his best cabinet-pictures. In the centre, a fishing-boat hauled on shore; in the front, three figures collecting muscles.
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The distance is most beautifully terminated by a range of lofty cliffs, which seem gradually to recede from the eye until they are lost in the thickness of the atmosphere; the complexion of the sea and the brilliancy and clearness of the colouring are equally deserving of admiration. — *On pannel.*

24. — PORTRAIT OF BUSH, THE BRICK-MOULDER.

Portrait of a superintendant of a brick-kiln, who, although he could neither read nor write, calculated and kept an accurate account of the business in which he was engaged. The resemblance is most faithful, and the painting is particularly remarkable for the singular expedition with which it was done, the artist having been only twenty minutes in its execution, and is done in a masterly manner. — *On canvas.*

25. — FISHERMEN WRECKED.

A very spirited production. The perspective is a range of cliffs admirably executed, the attitudes of the figures expressive, and the anxious fears of the old man are finely portrayed. The attention of the artist seems principally to have been directed to the effect of the waves in the foreground. Finished with great boldness and skill. — *On canvas.*

26. — THE MILL.

The scenery of this production is highly picturesque, and describes all the beauties that could be appropriately brought into one subject. The broken surface of the foreground is filled with incident; the transparent stream, forced down the fall, steals gradually along the quiet vale, the prospect is full of richness and verdure, and, as a whole, the landscape seems to furnish one of those retired

tired and peaceful spots, the habitation of contented innocence. — *On canvas.*

27. — THE GIPSY.

A portrait of a gipsy reclining with her arms on a bank, at her back she has her baggage. It is supposed to be a likeness of the artist's wife, who was a beautiful woman. The execution of this is bold and masterly. — *On canvas.*

28. — THE MOWER.

The figures of the dog and man are very natural; the warm and glowing appearance of the landscape indicates the season of the year. — *On canvas.*

29. — THREE GUINEA-PIGS.

These subjects, so familiar to every one, require but little comment. They are finished with great skill and animation. — *On canvas.*

30. — SNOW-PIECE.

In the representation of the winter's morning the observer is principally struck with the gloomy and sombre appearance that covers the whole scene. The snow-piece, though a painting of a familiar kind, abounds with beauties of a different description. The scene itself, so chilling in appearance, is fraught with nature, and pencilled with a delicacy that would do honour to the best artists of the Flemish school. The light seems reflected from the snow upon the canvas; the colours are rich and mellow. The group of sheep sheltering themselves under the cottage possesses that still character which distinguishes them. The two peasants in the back ground have a very excellent effect in giving distance to the view; and the streak
of

of light, upon the rise of the hill, gives an appearance of transparency to the snow. — *On canvas.*

31. — LITTLE GIRL DRESSING A CAT.

Though painted in his earliest time, possesses great merit in colouring and effect. — *On pannel.*

32. — THE COURTSHIP, OR STRANGERS AT HOME.

Represents an awkward countryman paying his addresses to a girl equally bashful and simple. It is taken from the following description, in “*Le Jeune Laboureur faisant la Cour a sa Maitresse.*”

Young Roger, the ploughman, who wanted a mate,
Went along with his daddy a courting to Kate :
With a nosegay so large, in his holiday-clothes,
His hands in his pockets, away Roger goes.

Now he was as bashful as bashful could be,
And Kitty, poor girl, was as bashful as he,
So he bow'd, and he star'd, and he let his hat fall,
Then he grinn'd, scratch'd his head, and said nothing at all.

If awkward the swain, no less awkward the maid ;
She simper'd and blush'd, with her apron-strings play'd ;
Till the old folks, impatient to have the thing done,
Agreed that young Roger and Kate should be one.

33. — VIEW OVER THE COMMON.

A brilliant landscape, representing a vast extent of country in the Isle of Wight, with travellers on the road, executed with much spirit. — *On canvas.*

34. — THE CORNISH PLUNDERERS.

This is considered as the chief of Morland's paintings, and, perhaps, in beauty and effect, may vie with the best productions of any artist : never was a narrative described
with

with more simplicity or force. The scene is laid in Cornwall. A band of plunderers having observed a ship in distress, at a distance, by hoisting up false lights, decoyed the vessel upon the neighbouring rocks, where she was soon dashed to pieces. The group of figures is represented as having returned from the plunder of the ship, and examining their booty. No individual painting ever contained more beauties: the characters are happily chosen; they are the sturdy inhabitants of the sea-coast, whose features are hardened by being constantly exposed to scenes of distress and the inclemencies of the weather. The disposal of the actors is no less judicious; they give life and animation to every part of the scene, without crowding or confusing; and the variety of attitudes, the attention each individual pays to his separate employment, heighten the interest of the spectator. Morland has displayed equal judgement in the choice of his colours: the more rich tints are brought forward in the piece to give effect and distance. The sky and sombre appearance of the atmosphere is nothing more than what every spectator, whose observation has been turned to the appearance of nature after a storm, must have remarked. The minor parts of the picture are high'y finished, and replete with beauties.— *On canvas.*

35. — WOOD-CUTTERS.

Men cutting wood in the centre of a forest; the richness of the foliage and delicacy of the figures are highly beautiful. — *On pannel.*

36. — THE CASTLE, A SMALL PICTURE.

A view in the Isle of Wight, a beautiful cabinet-picture. — *On pannel.*

37. — CORFE-CASTLE, IN DORSETSHIRE.

In the opinion of connoisseurs, this has been considered as the most finished landscape Morland ever produced. On the right are seen the proud remains of Corfe-Castle, towering on the high eminence which seems once to have commanded the surrounding country. The stupendous height of the mountain is admirably effected by the many broken surfaces on its side; the rocky hill on the left and the transparent water on the right are striking beauties. — *On canvas.*

38. — VIEW IN CORNWALL, SMALL.

Travellers passing over the dreary heights of Cornwall, a clear and pretty subject. — *On pannel.*

39. — GIPSIES, A LANDSCAPE.

A Group lighting a fire and preparing for their meal; a warm glowing picture. — *On pannel.*

40. — BOY TEACHING A DOG TO SIT.

Companion to the little girl dressing the cat, and equal in merit. — *On pannel.*

41. — LANDSCAPE.

Scene near Groomby-Pool, Markfield, Leicestershire. The effect of light is remarkable. The horse was the artist's, left at the inn whilst he proceeded on his journey to obtain a view a few miles distant; it is highly finished. — *On canvas.*

42. — SEA VIEW FROM THE ISLE OF WIGHT.

A bold projecting rock in the sea, delineated with great beauty and force. The surface is breaking on the beach while the sea at a distance appears gently ruffled by the wind. — *On canvas.*

43. — THE SHEPHERD.

The principal figures in this group are designed with great faithfulness and beauty, particularly the dog and sheep. The whole is forcibly touched and possesses great richness of colouring. — *On canvas.*

44. — A WINTER'S MORNING.

This and the snow-piece are striking proofs of the diversified powers of Morland's genius. His observation and quick conception led him to a contemplation of the different appearances of nature at every period; he saw, and remembered with the mind of a poet. His winter-scenes are marked with the same characteristic propriety as his other paintings; the present subject is inimitably chosen and executed. The horse, having over-reached the door, occasions the farmer to give a more than common turn of his body to receive his beverage. The management of this attitude is well worthy of observation: the hostess, conveying the basin of warm liquor and treading with infinite care and anxiety, is a very interesting figure. The sportsman gazes on the farmer with the eye of a stranger, as if reading the character in his countenance; and the appearance of the fire through the windows, with the peculiar tint apparently produced in the interior of the cottage by it, is admirable. — *On canvas.*

45. — WOOD-CUTTERS AT DINNER.

Two peasants at their repast. The attitudes of the figures are extremely easy: the distant depth of the wood shaded with great skill. This composition, in itself simple and chaste, has been exhibited to the public by a fine engraving of Mr Williamson. — *On canvas.*

46. — SEA-VIEW AND FIGURES.

In the back ground there is a great boldness, which is relieved by the figures in front, representing fishermen laying up their boat after coming in from their labours. The sky portends an approaching storm, as the dark clouds are gradually overshadowing the brighter parts of the atmosphere. — *On canvas.*

47. — STORM.

In his sea-paintings, Morland acquired an astonishing degree of celebrity : in the early part of his life he devoted much time to the study of marine subjects, residing at that period on the sea-coast. The scene of this painting is laid in the Isle of Wight : the strong effect of dense clouds passing rapidly over the surface of the ocean denote the approach of danger ; the massy fragments of rock seem rooted in their situations rather by the hand of nature than of the artist ; the figures in the fore ground, securing the means of their subsistence from the effects of the storm, complete the subject : the transparency, fold, and foam, of his waves are admirably executed. — *On canvas.*

48. — GIPSIES REPOSING.

The scenery of this painting is extremely pleasing ; without possessing much variety, we feel sufficient interest in the wild simplicity and chasteness it displays ; the brown appearance of the vegetation denotes the sterility of the soil ; the colouring is particularly soft and mellow. — *On canvas.*

49. — A SAIL IN VIEW.

To the right are two men descrying a ship beautifully introduced in the distance. An uncommon fine distribution of clouds, touched in a most brilliant style, which, with the perspective

perspective so happily observed, forms a most finished production. This picture is greatly admired by connoisseurs as combining infinite skill and fancy. — *On pannel.*

50. — MOON-LIGHT.

This is one of the happiest efforts of his pencil, and cannot fail of exciting the highest admiration. It represents the departure of a fishing-boat by moon-light; the whole scene is most judiciously contrasted by the introduction of appropriate light and shade; it is one of those nights in which the moon is often partially obscured by clouds passing over it, but which, on its emerging, gives a greater degree of brilliancy. — *On canvas.*

51. — THE PASSING SHOWER.

The subject of this piece may be happily contrasted with the land-storm. In executing this, the artist has been attentive to the perspective: on the right of the picture we see the return of fine weather, the eye again penetrates into the distance, which is denied to it on the left by the obscurity and rain; in the distribution of his objects, also, he has effected that variety which nature refuses to a flat country. — *On canvas.*

52. — THE RETURN OF FISHERMEN.

In firmness of touch, united with delicacy of pencil, clear and brilliant transparency of colour, and general air, this painting is in an uncommon degree pleasing. The figures are correctly drawn and characteristically marked: the fish, and little accompaniments, touched with great spirit; the distance and extent of the sea, when properly viewed, is a very striking beauty; the wave, half curled over and gradually breaking, displays minute observations of nature; the rocks and surrounding scenery form a happy combination. — *On canvas.*

53. — GULL-SHOOTING.

The figures are very characteristically expressed: the dark massy rock, that bids defiance to the violence of the waves, and the light reflected on the white cliffs, display infinite judgement and observation. — *On pannel.*

54. — THE GRAVEL-DIGGERS.

In the interior of a gravel-pit are seen six figures taking their refreshment: on the ground are their different implements for work, touched with a degree of spirit and elegance beyond description: on the brow of the hill, in the perspective, are some sheep grazing. The whole scene is extremely perfect. — *On pannel.*

55. — THE FLASH OF LIGHTNING.

The subject of this piece and its execution do infinite honour to the genius of the master. The confused uproar of the elements, the danger impending over the mariners, who have deserted their ship, and the distressing anxiety of the figures in the fore ground, are objects grand and awful. The *chiara oscura* is finely managed. The distant cliff, obscurely seen through the hazy atmosphere, is a beauty seldom equalled and never surpassed. The deep colouring is greatly relieved by the light thrown on the fore ground and the summit of the nearest cliff. This picture is a unique of the kind, and conveys much resemblance to the style of Vandervelde. — *On pannel.*

56. — LANDSCAPE AND FIGURES.

The approach of the storm is finely depicted. In the dark lowering clouds and agitated appearance of the trees, the distant village, seen through the opening, gives a happy effect and termination to the sight. — *On pannel.*

57. — FRESH-WATER CAVE. — MOONLIGHT.

The subject discovers a body of smugglers unloading their goods. The general harmony of colour, so exceedingly difficult to preserve in scenes of this description, is very happily effected: the clear and silvery appearance of the water, the rippling of the waves against the boat, and the ease and contour of the figures, are finely executed. — *On canvas.*

58. — THE SHEEP.

This incomparable picture exceeds the utmost efforts of the pen in its praise. The subject has received life and animation from the pencil; and, together with No. 13, may be considered as the finest compositions in this style that ever appeared. — *On canvas.*

52. — FRUIT-STALL.

This composition is, in the highest degree, chaste, easy, and rich; displaying a great variety and happy combination of talent. The romantic situation of the cottage, under the canopy of two stately trees, most admirably executed, increases the beauty of the scenery. The figure of the woman, assuring the doubting carman (who is feeling for his money with reluctance) that her goods are excellent and not over-rated, is finely drawn: the depth and distance under the stall, which admits the tub and basket, and shews the legs of the man, are shaded and executed with beautiful effect: the vegetables and fruit are highly finished; and nothing can exceed the simplicity exhibited in the countenances of the children, who seem conversing with great eagerness on the perfection of the articles displayed before their longing eyes. — *On canvas.*

60. — THE SLAUGHTER-HOUSE.

The effect of the light in the house, contrasted with the brilliance of the sky, is excellent. The sheep are finely executed, and the narrow slip in which they are pent admirably deepened: the stern commanding aspect of the butcher, the submissive attention of the boy, and the inquisitive appearance of the children, are traits of nature. The style in which they are finished places this small picture on a level with Morland's best productions. — *On canvas.*

61. — MOON-LIGHT.

A landscape, with figures, and a cottage on the left; to the right, some water, wherein the moon is reflected with great transparency. It must be considered as among his finest productions. — *On pannel.*

62. — A LANDSCAPE WITH FIGURES.

Rich Industry sits smiling o'er the plains.

POPE'S PASTORALS.

In the production of pastoral scenes, of which this cabinet-painting is an elegant specimen, it is essentially requisite to avoid the affectation of too much study, lest the ease and simplicity of the design, whence our pleasure arises, should be destroyed. The variety of rural beauties in this little composition are distributed with great taste and ease: one object succeeds another, and, like the romantic scenes of Salvator Rosa, crowds the canvas with incident and variety. — *On canvas.*

63. — CONVERSATION.

Two countrymen conversing, the countenances of each portraying the different characters of the speaker and attentive listener. The dog asleep is worthy of notice: the colouring of the whole is fine. — *On pannel.*

64. — THE CORN-FIELD.

The combination is beautiful ; and, though with the least subject, this may be termed one of his sweetest cabinet-pieces. The sheep a finished miniature, and the perspective kept nearly to perfection. — *On pannel.*

65. — THE SPORTSMAN REFRESHING. — SNOW-PIECE.

The boldness of this production is its chief merit. The assemblage of circumstances that surround a winter-scene are properly introduced :

“ The weary clouds,
Slow meeting, mingle into solid gloom.”

The light is distributed with great judgement. — *On canvas.*

66. — RETURN OF THE POST-BOY.

The peculiarity of the scene is marked with much novelty. On the left the village is protected by lofty mountains, coloured with remarkable softness : the attitudes of the horses and their riders are very judicious : the subject is in itself familiar and interesting. — *On pannel.*

67. — INTERIOR OF A WOOD, WITH FIGURES.

Every part of this composition has received, from the hands of the artist, an expression and power rarely to be met with. The thick foliage of the trees, at the entrance of the wood, with the beautiful perspective in the interior, where the eye is lost by the gloom that pervades it, are happily effected. The figures are truly natural, and accord with the surrounding objects. The design was by a pupil of Morland ; with which he was so much delighted, that he finished the picture himself. — *On canvas.*

68. — FISHERMEN LANDING THEIR FISH.

This little elegant cabinet-piece may be justly compared with the rest of Morland's marine paintings; the figures are peculiarly appropriate and natural. — *On panel.*

69. — A SMALL LANDSCAPE.

A romantic view in the Isle of Wight, with figures :
finished with uncommon taste and delicacy. — *On pannel.*

70. — A SMALL LANDSCAPE.

A romantic view in the Isle of Wight, with fisherman's hut and figures, beautifully finished: companion to No. 69. — *On pannel.*

71.—SNOW-PIECE, WITH HORSES.

This piece describes very finely the rude desolation of winter: the chilly aspect of the country, and the distressed appearance of the cattle, endeavouring to shield themselves from the effects of the cold, render it a fac-simile of nature. — *On canvas.*

72.—SOLDIERS ON THEIR MARCH.

A very singular subject. The foldiers, having halted for refreshment, are proceeding on their way, and, by the baggage at their backs and irregular march, denote well the service they are on, that of being quartered at a new station. The effects of a high wind are well exhibited in the resistance of the foldiers, and the appearance of the countryman, his horse, and the trees. — *On pannel.*

73. — THUNDER-STORM.

An open common with a cottage on the left, before it a tree almost torn up by the violence of the storm, from which

D which

which two figures in the fore-ground are hastening to shelter themselves: a bold and masterly cabinet-picture.
— *On canvas.*

74. — WATERING HORSES.

A landscape, with a view of an extensive open country. A woman, on a rising ground in the centre, gives a fine effect to the distance; to the right a man watering two horses in a pool, at the foot of a high hill, on the summit of which is an old castle. — *On canvas.*

75. — THE DISAPPOINTMENT.

Portrait of two females, companion to the Novelists. — *On canvas.*

76. — A SKIRMISH.

A remarkably fine drawing.

77. — ASKING THE WAY.

Exhibits an elegant drawing by Morland: it possesses the same characteristic elegance and simplicity as his painting.

78. — THE ARTIST.

A caricature of himself. It signified not what his subject so that he had his whim: this is fully evinced, as he certainly has not spared himself. — *On canvas.*

79. — PORTRAITS OF AN ASS AND GOATS.

Portrait of animals; bold and rich in colouring. — *On canvas.*

80. — A GROUP OF FIGURES.

Scene in St James's park, a group of figures; an early production of this artist. — *On canvas.*

81. — SOLDIER'S FAREWELL.

An officer taking leave of his family, with sorrow in their countenances. — *On canvas.*

82. — WOMAN IRONING.

The admirers of Morland will feel a particular interest in this portrait, commenced by his father and finished by himself. It possesses, in an eminent degree, spirit, brilliancy, and character; the countenance is full of expression and archness, marked with characteristic simplicity. The projection of the right arm, which seems to leave the canvass, is inimitably executed. — *On canvas.*

83. — SOLDIER'S RETURN.

The officer's return to his family spreading joy and happiness. These two specimens of his early genius are introduced to shew the progress of this singular artist. — *On canvas.*

84. — BAGNIGGE-WELLS.

The group represents the artist and his family: an early production. — *On canvas.*

85. — TWO SHEPHERDS UNDER A TREE.

The characters of the two shepherds watching their flocks are drawn with attentive observation; the foliage of the tree spreading itself over the whole piece is finely painted, and the distance well kept. — *On pannel.*

86. — THE VIRTUOSO.

A specimen of the singular humour of this extraordinary genius. The original sketch was of a large monkey, which, in one of his whimsical frolics, he changed into the present subject. — *On canvas.*

87. — INTERIOR OF A WOOD, WITH FIGURES.

The grace and spirit of this drawing is deserving of attention.

88. — SNOW-PIECE.

The labourers returning home, loaded with wood; to the right a boy sliding. A clear picture. — *On canvas.*

89. — THE NOVELISTS.

Portraits of two females, supposed to be his sister and wife. This and its companion are specimens of his early productions. — *On canvas.*

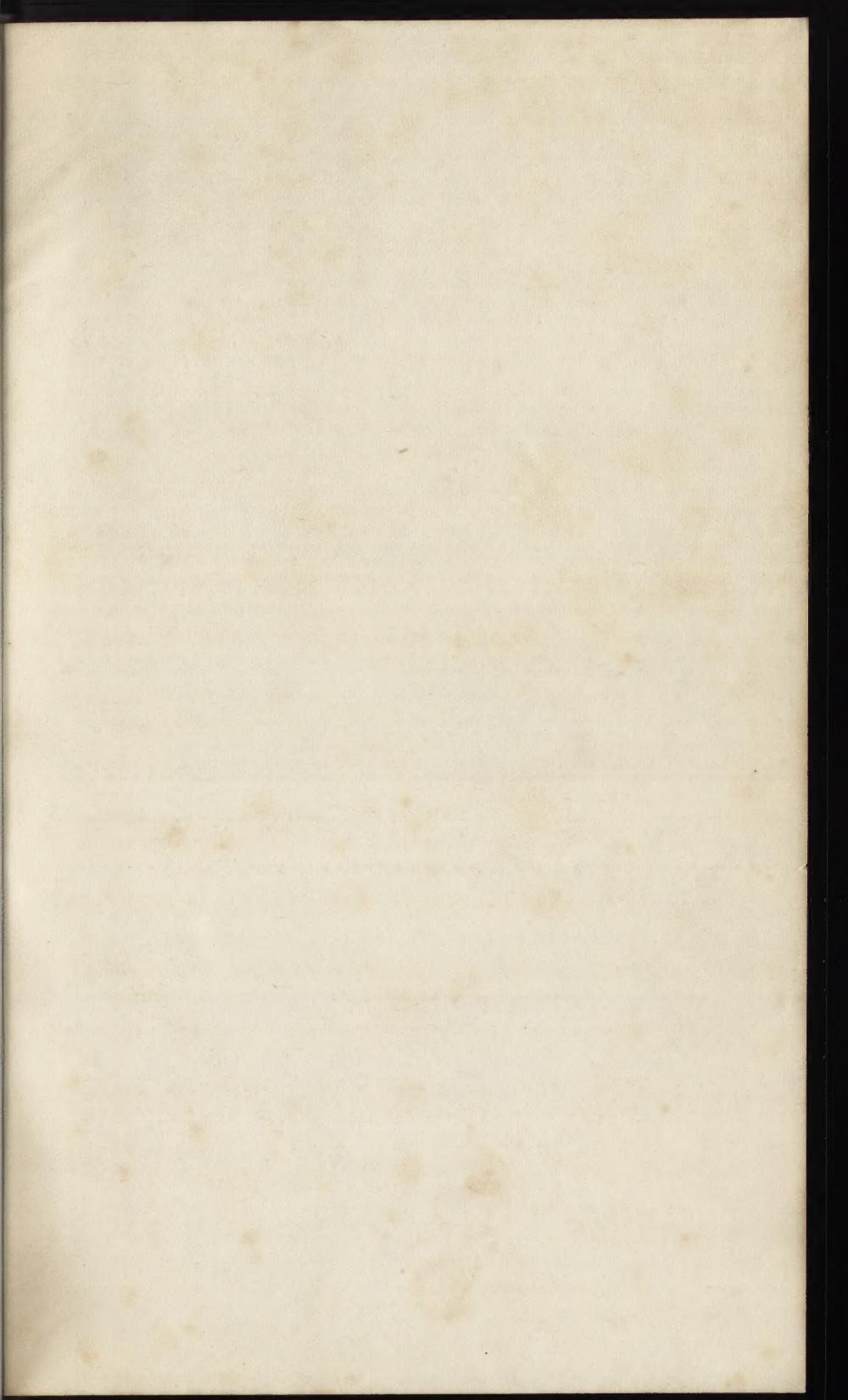
90. — PORTRAIT.

A traveller and his dog sheltering under a hedge from a shower. — *On canvas.*

91. — BUST OF MR GEORGE MORLAND.

Taken immediately after his death, under the inspection of his brother-in-law, Mr Ward; executed by P. Turnerelli, Greek-street, Soho.





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